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MOZART'S ORGAN SONATAS

By ORLANDO A. MANSFIELD

TO many of our readers it may be somewhat of a surprise to find the name of Wolfgang Amadeus Mozart associated with that of the king of instruments. Much of Mozart's orchestral and chamber music is as familiar to us as that of Beethoven. With Mozart's writings for the pianoforte we are well acquainted. Probably we are not altogether ignorant of his compositions—solo or concerted—for most of the important orchestral instruments of his day. But even to the fairly well read musician, Mozart's organ works imply nothing beyond the two fine Fantasias written for an organ actuated by clockwork, an instrument which was a prominent feature in a Viennese exhibition during 1790 and 1791, the last two years of the composer's life. Of these two Fantasias the greater is the second, that in F minor, composed on the 3rd of March, 1791. Its first movement and Finale reveal a mastery over the sonata and fugal forms which rivals any similar production of Beethoven or Bach, respectively; while the Andante is one of the most exquisitely beautiful examples of the combination of the variation and rondo forms to which the classics can claim possession. But neither this work nor its fellow Fantasia were written for the modern organ. They serve to show what Mozart could have done in this direction had he possessed the opportunity, or allowed himself the chance. To be available for present-day performance these works need special arrangement. For pianoforte duet this has been accomplished by the composer himself; and for the modern organ, by the masterly hand of W. T. Best, the great organ virtuoso of the last century, and by Dr. E. H. Turpin, the late Secretary of the Royal College of Organists. There also exist one or two Continental arrangements not comparable to the foregoing.

This paper, however, is not intended to deal with music written by Mozart for mechanical organs. Nor is its object the discussion of any Mozarcean compositions which may have been arranged for the modern organ or may be deemed suitable for such arrangement. Neither is it our intention to mention, except *en passant*, the organ parts contributed by Mozart to many of his choral works. These parts were never written out in full, but indicated either by a figured bass or by the direction *col organo*, with the insertion of *senza organo* when the use of the

instrument was to be discontinued. Indeed, it was not until the production of Beethoven's Mass in D, which occupied the attention of its composer from 1818 to 1823, that we have a choral composition with an organ part fully written out on two staves.

But if Mozart left no separate organ part to any of his choral works, and no organ compositions directly suitable for the modern instrument, he wrote a number of movements—seventeen, to be exact—for organ and strings, or for organ and small orchestra. These he called organ sonatas. Fifteen of them have been published by Messrs. Breitkopf & Härtel, in the complete edition of Mozart's works. Two sonatas remain in manuscript—one in E, written in 1776, and another, in C, for organ, strings and trumpets.

The purpose for which these works were written is not difficult to ascertain. Mozart, in a letter to the celebrated Italian theorist, Padre Martini (1706–1784), under date of September 4, 1776, when describing the music in Salzburg Cathedral, speaks of "the Sonata at the Epistle." These sonatas were, therefore, a kind of middle voluntary, rendered between the reading or intoning of the Epistle and the Gospel; or, according to Köchel, "between the Gloria and the Credo." The Martini letter above referred to was written just before Mozart's appointment, in 1777, as organist of Salzburg Cathedral, the church in which his father, Leopold Mozart, was chapelmaster. When, in 1781, Mozart resigned this poorly paid and badly conditioned position, these sonatas, or instrumental movements, were gradually abandoned. At last, in 1783, the Archbishop, a petty potentate of the meanest possible type, requested his then musical director, Michael Haydn, to insert a choral work in their place. From this circumstance arose the composition of about 114 motets, or graduals, for which the brother of the immortal Joseph is chiefly famous. Also to this cause is due the oblivion in which these organ sonatas of Mozart lay for more than a century; and, as a natural consequence of this neglect, the posthumous publication of the works, and their unfamiliarity to the majority of ordinary musicians. The earlier numbers of these movements were probably written by Mozart to assist his father and to please, or propitiate, the meanspirited Archbishop; while the later numbers were produced as some portion of Mozart's duties as official organist of the Cathedral.

Before we can justly estimate the value of these compositions we ought to know something about the instrument for which they were written, and the service for which they were designed,

as well as the style and standard of the performance probably contributed by their composer at the first production of these interesting movements.

Taking the organ first, we note that—as described by Marpurg, the eminent musical writer and theorist—the principal organ in Salzburg Cathedral was “a large organ at the back of the entrance,” a position probably corresponding to that atrocious location known as the “west gallery” in churches of later construction. This instrument was used only “on grand occasions and for preludes.” Besides this organ there were “four side organs in front of the choir, and a little choir organ below the choir.” During the choral portions of the service one of the little organs was played. These smaller organs evidently had no pedals, or at best only a few pedal pipes. The larger instrument must have had a very imperfect pedal clavier, evidently with a short octave, i.e., the lower octave containing only the most important keys, the others being omitted to save cost or space, or both. This we infer from Mozart’s description of his own playing—at Augsburg, in 1777—on an instrument erected by J. A. Stein, the celebrated organ builder and early pianoforte maker. “At first,” says Mozart, “I did not quite understand the pedal, *because it was not divided*. With us D and E are *above*, where E flat and F sharp are here. But I soon got accustomed to it.” That Mozart’s largest organ had the lowest D and E on the pedal clavier constructed as “short” keys—“above,” he terms it—is conclusive evidence of the poverty of this department of this instrument and the incompleteness of its lower pedal octave. It seems probable that the organ parts of the sonatas were played on one of the smaller organs, since the one “on the right hand side of the altar” had the stringed instruments placed close to it, the wind, brass, and percussion, when introduced, being placed on the opposite side of the sanctuary.

From these facts we may safely infer that the Salzburg and Viennese organs of that day had no adequate pedal-board. They were hopelessly behind the organs of Northern Germany, which, for more than a century, had responded to the execution of men such as Reinken, Buxtehude, and Bach. In many respects these southern German organs resembled the English organs of that period, in which the manuals were carried down an octave lower than at present, and an octave or so of pedal pipes was supplied, to be operated upon by pedal keys, and only of service when a holding note was required, such as the dominant or tonic pedal during the final section or the closing measures of a voluntary or a fugue.

In this style played most of the English organists of the later 17th and earlier 18th centuries. Thus W. T. Best, satirically describing the organ playing of Thomas Adams (1785–1858), a London organist justly celebrated in his day for his skill in extemporization, declared that “with his enormous contrapuntal talent,” Adams “regaled himself by serving up one or two of Bach’s ‘48’, adding a droning pedal when his bunions were propitious.” That both Mozart and Beethoven were accustomed to organs with inadequate pedal claviers is clearly demonstrated by the fact that no independent pedal treatment is continuously employed in any of their organ parts, such pedal notes as are required or indicated being generally of a sustained character, the whole organ part, when written out at all, being either expressed upon two staves, indicated by a figured bass, or even denoted by the expressions *col organo* and *senza organo* over the part for the *'celli* and *contra-bassi*.

Concerning the type of service permitted by the Archbishop—who is famous or, rather, infamous for his disgraceful treatment of both Leopold Mozart and his gifted son, but especially of the latter—the Martini letter already quoted represents Mozart as saying that the service (?) “must not last longer than three-quarters of an hour, even in festivals, when the Archbishop himself officiates.” From which it would appear that in those “good old times” men were not only regulated as to the nature of their beliefs, but also concerning the times and seasons (as well as the length) of their devotions. The very obvious inference from these facts is that in matters moral, mental, or musical, priesthood and sacerdotalism always have been and ever will be, as regards progress, the drag upon the wheel, and as regards purity the dead fly in the apothecary’s “pot of ointment.” In such a service as Mozart describes little attention was paid to “the rule of right” or to “the eternal fitness of things.” Indeed, nothing seemed to matter provided the Archbishop was pleased, which he seems to have been only when there was plenty of brightness and vivacity about the proceedings. This type of person would probably have been interested in an American jazz orchestra. The programmes and performances of the latter would have been admirably suited to his musical calibre. As Mozart’s organ works were written for the Salzburg organ, and under the conditions we have just been describing, it is not to be wondered at that, as we shall see presently, apart from the individuality of their composer, which is stamped upon almost every page of these works, there is almost nothing to distinguish these productions from their author’s avowedly secular clavier or orchestral compositions.

Directly we begin to search into such meagre records as remain to us of Mozart's organ playing, we find immediate confirmation of our views as to the inadequate character of the pedal organ in all the instruments with which he was acquainted during his childhood and youth. For instance, in 1763, when only seven years of age, the little lad and his sister were taken by their father (himself a good organ executant on the limited organs of his acquaintance) on the second tour in which they were to appear as infant prodigies. At Wasserburg, in Bavaria, their carriage broke down; and Leopold Mozart relates that to fill up their time they made their way to the organ in the cathedral, where he "*explained* the pedals to Wolfgang." The child set to work on the spot, "pushed the stool back and preluded, standing and treading the bass, and really as if he had practiced many months." Now, as the little Mozart had constant access to his father's church at Salzburg, had the organ there been provided with proper pedals he would not have needed to have their use "*explained*" to him. On this journey there were many opportunities for organ playing. For instance, at Heidelberg, he played so admirably in the church of the Holy Spirit that the dean of the city caused the child's name to be inscribed on the organ—an instrument which disappeared some years after this event, having been sold to some country church.

Eventually the party reached England and, on the 27th of April and the 19th of May, 1764, Mozart played before George III and Queen Caroline on the king's private organ. This, of course, was one of the old English organs already described as wanting an adequate pedal-board. Further organ performances took place on the return journey—at Lille, on the great new organ belonging to the Bernardine fathers, and at Antwerp, on the organ in the cathedral. Of the specifications of these instruments no particulars seem to be available. Five years later, in 1769, Mozart played the organ a good deal while on a tour through Italy. At that time, however, very few if any Italian organs possessed pedal claviers worthy of the name. We have already alluded to Mozart's playing at Augsburg, in 1777. In November of the same year he was at Mannheim, and in one of his letters to his father speaks humorously of his "playing and extemporizing during service," but from the tone of his remarks it is pretty clear that only manual effects were aimed at.

After Mozart's rupture with the despicable Archbishop of Salzburg, in 1781, and his settlement in Vienna, he does not

appear to have made any further use of his organ playing professionally. Indeed, there is but one important event of his life after that time in which organ playing figures at all prominently. This was in 1789, when he visited Leipsic, and, on April 22, played on the organ of Bach, in St. Thomas's Church; Doles, the Cantor, himself a pupil of Bach, drawing the stops for him. Here his performance created a great impression, Doles declaring his method and style to be such as to suggest to him the reincarnation of Bach himself. How this was accomplished, on an organ with a complete pedal clavier and stops acting thereon, it is difficult to say, unless we believe that Mozart must have mastered the pedals almost instinctively, with that well-nigh supernatural facility with which he was undoubtedly gifted, and by means of which he was able to overcome every obstacle to his merely musical progress. The effect of his performance on this occasion was the more remarkable because at this time Mozart "had long omitted organ practice," yet, according to Mr. Edward Holmes—"the school-fellow and friend of Keats," who died in America in 1859, and whose biography of Mozart has been characterized by Otto Jahn as "the most useful, complete, and trustworthy" then in existence—"the excellent organists of Lutheran Germany, men 'well up' in Bach's fugues and trios with *obbligato* pedal, came about Mozart with the humble submission of their mechanical skill to the might of his science and invention." Here, perhaps, is the secret of the whole thing. Mozart, even if his pedal technique was imperfect, won through sheer force of artistic power and facility as exhibited in his wonderful extemporalizations. The North German organists had information. Mozart alone possessed the necessary inspiration. The former were clever artisans, the latter a finished artist. Dr. F. J. Sawyer, of Brighton, England, to whose interesting paper on Mozart's organ sonatas, read before the Royal College of Organists in 1882, we ungrudgingly acknowledge our indebtedness, opines that Mozart's playing at Leipsic must have been very different from the organ parts of his sonatas. Which is very probable. Mozart knew his audience and, having the requisite ability, altered his style accordingly.

Although we have a good deal to say concerning Mozart's organ playing, and the probable condition of the instrument upon which he primarily and principally performed, we have not commented upon his organ training. Of this it is probable that the quantity was almost negligible. Mozart was more or less an organist "by the grace of God." His ability was innate rather

than acquired. What teaching he had came almost entirely from his father's "explanations." What tutors or text-books he used we cannot tell. As Dr. Sawyer remarks, when Mozart was a child of seven, Bach had been dead about 12 years; and there would be little possibility, in those days of heavy locomotion, of the great Leipsic Cantor's works being widely dispersed, especially as they were the production of a member of another communion, and designed for a service of a totally different character, in which formal organ solos in the course of the proceedings were practically unknown. Dr. Sawyer suggests that perhaps Mozart may have studied from works "then to hand of which we at present know nothing." Very probably. A vast amount of organ music, good, bad, and indifferent, has passed into what Thomas Carlyle once called "the oblivion of small potatoes"; while clavier music of the same period, possibly inferior, is preserved and, to a certain extent, cultivated. But, as we shall see upon examination of the organ sonatas, "the music Mozart studied had, comparatively speaking, no influence on his organ compositions . . . for in them we find no trace of anyone save Mozart himself, pure and simple." Indeed, the fact that these organ works are so highly original, and so remarkably Mozarcean, is our principal reason for making them the subject of this paper, and our prime justification for occupying the time of our readers with their examination and analysis.

Amongst various features common to almost all these sonatas we first note that, strictly speaking, none of them are organ solos, all of them having accompaniments or *obbligato* parts for orchestral instruments. Secondly, we observe that the organ part to some of the sonatas is not written out at all, but merely indicated by a bass, figured or otherwise; and, further, that when written out only two staves are employed for the organ part. Then, with reference to the pedal, such meagre indications of that department as exist, consist entirely of holding notes in the lowest octave of the pedal clavier. Thus the general treatment is essentially *manualiter*; and, apart from occasional holding notes, could have been just as efficiently performed upon the harpsichord or piano. But Mozart was evidently aiming at a particular tone-quality, and while his notes might be expressed just as easily through another medium, his effects of tone-colour, miniature though they may be, would then be missing or obscured. As regards notation, and general laying out for the instrument, these works more closely resemble the organ concertos of Handel than the works of any other great master—with whose organ parts

we are familiar—who was contemporary with, or preceded, Mozart. Immediately after these sonatas came the organ parts of Beethoven who, in his written-out parts for the king of instruments, shows a great similarity of style to that of his predecessor, probably because having in mind an organ of somewhat similar construction and limitations.

From what we have already said concerning the Salzburg service we shall not be surprised to find that Mozart's organ sonatas were—for the most part—as Otto Jahn, Mozart's great biographer, represents them, namely, "without a trace of ecclesiastical severity either in the technical construction, which is very light, or in the style, which is brilliant and cheerful." Continuing, this authority says:

They are all inscribed as sonatas, and all consist of a lively movement [to this, however, there is one exception, as we shall see presently—O. A. M.] of moderate length, in two parts, and in regulation sonata form. . . . The style has nothing that suggests a sacred performance. The tone is neither solemn nor devotional, nor the style severe. The tone and treatment of the commencement remind us of the smaller sonatas and quartets; the subjects are, sometimes, very pretty; the treatment is free and skilful, and, in the later pieces, not without touches of Mozart's originality. They are usually written for two violins and violoncello, to which the organ part was always added but never [?] *obbligato*, nor with any regard to executive display; it has often only its customary office of accompaniment to the 'cello, in which case a figured bass part is written. Even when the organ part is independent, it is for the most part limited to what the skilful organist can make out of the *continuo*; its independence is very modest, and it never aspires to a solo or any passages.

As we shall see later, serious exception must be taken to one or two of Jahn's statements. The organ part was sometimes *obbligato*, it did occasionally aspire to a solo, and it had a few separate pedal passages. In the later sonatas violoncellos and basses were expressly denoted, hence it is more than probable that both instruments were implied by the term "Bassi" affixed to the lower staff in the earlier compositions. It is, however, much to be regretted that these sonatas contain practically no slow movements. What Mozart could do in this direction we have already indicated in our reference to the Andante from his Fantasia in F minor for the mechanical organ.

As to the comparative insignificance of the organ part, Otto Jahn is correct as regards the majority of these works; only five—out of fifteen published—containing a fully written out organ part, the first sonata to be so treated being the ninth of the series.

In the case of the first five sonatas the dates of composition are doubtful. Most probably, however, they were written about 1774, or during the years 1773 to 1776, most of which were spent at Salzburg, varied by journeys to Munich and Vienna, Mozart, when at home, studying under his father's direction and writing assiduously. Like most of the other sonatas, the first five are scored for the usual first and second violins, with a third part marked *Bassi ed Organo*. Indeed, it is remarkable that all the organ sonatas, like some of the masses which Mozart wrote at Salzburg, have no indication whatever of a viola part. In the first three sonatas the bass is not figured. From this we are inclined to infer that Mozart, like Handel, filled in an organ part from memory, or extemporized the former as occasion arose. Very possibly, we venture to think, the extemporized part contained the material which would have been assigned to woodwind or brass had a fuller orchestra been available. Reference to some of these sonatas, particularly Nos. 9 and 10, in which the organ part is fully written out, lends confirmation to this view—a very reasonable hypothesis which Jahn appears to have unaccountably overlooked. Dr. Sawyer, on the contrary, says, "It is evident that the organ part, when performed, was far more full than the scanty organ parts of some of these movements would lead one to suppose." Perhaps it was more in the style of Mozart's Leipsic performances. At any rate, as every historian knows, the greatest extempore players often failed to commit their best thoughts to paper. The unpremeditated performances of such organists as Dr. E. J. Hopkins and Henry Smart were much finer than their published works, as we can testify from personal hearing in the former case, and this although the quality of some of Smart's organ compositions has, in their own particular province, never been surpassed. We are of opinion that, like Handel, Mozart did not take the trouble to write down in detail an organ part for a composition which he never imagined would receive anything more than a merely local performance, a part which he could easily remember, or, if forgotten, just as easily extemporize. Indeed, it is doubtful whether he ever gave these works the serious attention he bestowed upon his F minor Fantasia. Had he done so, he would probably have been reprimanded by the Archbishop for lengthening the service!

Proceeding from the general to the particular, we notice that the first sonata is, practically, the only slow movement of the series, probably an Andante (as suggested by the editor of the published edition), and a movement very closely resembling a

middle movement from an orthodox string trio. While one of the nine having no fully written out organ part, it shares with the first three sonatas the peculiarity of not having even a figured bass, the lower staff being marked "*Bassi ed Organo*" only. Of course, this might have meant that Mozart desired the bass part to be a *continuo*, not a figured bass, i.e., a part in which the organ was to play throughout, or continuously with the basses, and not to contribute a part independent of the latter. But to us this unfigured bass seems to afford almost proof positive that, in these first three sonatas at least, we have practically no indication at all of what Mozart's organ part was like. We venture to think that what he did at actual performance was to add to the score for two violins and the basses an organ part either previously thought out or instantaneously conceived. This is the more probable as we know he could do either with perfect ease, notwithstanding the fact that the string parts were wonderfully complete for a piece of three-part writing. To imagine that the organ merely acted as a *continuo* is to us almost unthinkable. There surely must have been an organ part supplied by the composer. This part very probably represented the missing wind and brass, and probably dialogued with the strings in much the same way as Mozart afterwards so cleverly illustrated in the additional accompaniments he wrote for Handel's *Messiah*, in March, 1789—accompaniments which have become well-nigh inseparable from any adequate performance of the great oratorio. The form of the first organ sonata is modern binary, shortened in this instance by the omission of the usual episode or bridge passage, also of the development. But, even in this apparently slender work, Mozart's contrapuntal gifts, for which he has never received full credit, come at once to the fore. In the little link, or "causeway," a section of two measures, which takes the place of the development, we have this simple but charming imitation:

Ex. 1

V. I.

V. II.

Bassi ed
Organo

The second of the undated sonatas, in B flat major, common time, an editorially suggested *Allegro*, is more extended in treatment, although still lacking a definite episode. It is also more active in character. In the second subject Mozart displays rhythmic and contrapuntal interest by this "point of imitation":

Ex. 2

The musical score consists of three staves. The top staff is labeled "V. I." and has a treble clef. The middle staff is labeled "V. II." and has a treble clef. The bottom staff is labeled "Bassi ed Organo" and has a bass clef. The music is in common time and includes various note heads, stems, and rests.

Still, the organ is indicated *Bassi ed Organo*, and we have again to exercise our imagination as to the exact nature of the part. There are many passages, however, in which, against the two violins and basses, the organ could fill up with charming effect. It is hardly conceivable that Mozart would allow such opportunities to slip.

In the third sonata, in D major, common time, we have another suggested *Allegro*, in character somewhat resembling the previous movement, and exhibiting the same features of orchestration and organ writing. The bridge passage is now slightly more in evidence, but the development is nothing more than an extended phrase of six measures, obviously derived from the first subject, and overlapped by the recapitulation of the principal theme. The music is exceedingly simple—the first subject being almost entirely founded upon tonic and dominant harmonies, and the second subject absolutely so. Here, as in the preceding works, the marks of expression are remarkably few. Also, with the exception of a few indications in the more *cantabile* first violin part of the second subject, there are practically no indications of any bowing whatever.

With No. 4, also in D major, and in common time, we have the same scoring as before. But now the part for *Bassi ed Organo* is figured, another indication that Mozart's organ parts must have been quite different, as regards material, from what may be gathered from the simple score. Here it is curious to note that in the first sonata to have a figured bass, the work, in the published edition, is entitled "for 2 Violins and Organ or Bass"; while

the first sonata, in which no special part is indicated, is described as "for Organ with Accompaniment of 2 Violins and Bass"; and the second and third sonatas which, as already shown, are similarly scored, have the indication "for 2 Violins, Bass, and Organ." If these headings are original, and not editorial, they would seem to imply that the first sonata must have had an organ part of some importance, not shown in the score; that in the second and third sonatas the organ was optional; while in the fourth sonata the organ was *obbligato* and the basses *ad libitum*. Be this as it may, the fourth sonata opens with "a vigorous *staccato* passage," in octaves, immediately repeated in a harmonized form, with the melody an octave higher. Although expression marks are scanty, and phrasing more or less conspicuous by its absence, the general effect is much fuller, and the form considerably less rigid. One interesting feature, common to the sonatas of Haydn and the earlier sonatas of Clementi, is that the second subject, at least in its initial phrase, is largely reminiscent of the first, as though the writers were scarcely emancipated from the thralldom of the simple binary form. We quote the opening measure of both subjects:

Ex. 3

Violini

Bassi ed
Organo

The development is also interesting, being chiefly a sequential reminiscence of the first subject, passing through A and E, and G and D minors. Upon its recapitulation the first subject is so much modified by imitative treatment as to demand quotation:

Ex. 4

A glance at Exs. 3 and 4 will show the importance of the unwritten organ part, the figuring in two cases at least, at * and *, indicating harmonies not fully expressed by the string parts which, without some fairly substantial filling up, would be likely to produce a somewhat thin and unsatisfactory effect. The recapitulation of the second subject is also lengthened by what is practically the repetition of its first sentence at a lower octave. The coda is formed by a reference to the initial phrase of the first subject. Here, strange to say, after the unison passage, the figuring of the dominant 7th-chord which marks the resumption of the harmony is wanting in the *bassi ed organo* part.

In the fifth sonata the tempo indication is omitted, although the character of its contents would seem to imply an *Allegro moderato*. The key is F major, the time-signature simply triple, the form again modern binary, and the orchestration on the same lines as before. The bass is figured; and we have, as in No. 4, the inscription "for 2 Violins and Organ or Bass." One interesting feature is the melodious character of the second violin part, which, in the first subject, plays in 3rds or 6ths with the first violins, and, in the second subject, contributes an interesting melody of greater importance than that assigned to the upper part. The development is practically replaced by a short episode, modulating sequentially through G minor to F major. The movement ends *piano*, the only other sonatas resembling it in this respect being Nos. 1 and 9. But more interesting than these facts is the occurrence, for the first time, of the words "*Tasto solo*," this indication lasting through the second, and through part of the third phrase of the first subject. Here the basses have the repeated tonic for five measures, and most probably Mozart's idea was that the organ should merely sustain the keynote during this reiteration, and thus add a fresh rhythmic feature to the whole, as well as impart simultaneously a *sostenuto* effect. The same passage, with a similar direction, occurs at the recapitulation of the principal theme. The words "*tasto solo*" mean a single "touch," or key, the keys of the old harpsichords, as late as the 18th century, being always known as "touches."

With the entry of the sixth sonata, in B flat, *Allegro*, common time, we meet with the first dated movement, in this case July, 1775. Consequently, this composition was one of those described by Mr. E. Holmes as "Epistle Sonatas," an instrumental piece prepared for the Archbishop's service and delectation, and for which the parsimonious prelate carefully abstained from offering the gifted young composer even the most scanty remuneration.

The general characteristics of this movement are much the same as those common to its predecessors; but, as Dr. Sawyer remarks, there is "greater freedom and scope left for the organ in the accompanying passages to the violins." The *tasto solo* is again introduced, the bass is more fully figured, the form is more extended, the development is of greater length and superior consistency, while altogether we seem to breathe, in the words of Dean Stanley, "an ampler, purer air." We quote the opening measures of the second subject, really a canonical imitation, 3 in 1, at the octave:

Ex. 5

Two other organ sonatas were probably composed in 1775. The first of these, No. 7 of our series, is an *Allegro con spirito* in F major, common time, scored as before. Here the form departs considerably from orthodox procedure in that the first subject is really not recapitulated at all, the development being planned to lead directly into the modified recapitulation of the episode. Indeed, the only recapitulation of the principal theme with which we are favoured is found in the coda, which is, substantially, a repetition of the initial phrase of the first subject, with a *forte* instead of a *piano* conclusion, and with the organ part figured for the cadence chords instead of being, as before, *tasto solo* throughout. The episode and second subject, especially the latter, are of considerable length. This was probably the reason why Mozart omitted the recapitulation of the first subject lest, thereby, he might exceed the regulation 45 clock minutes prescribed by the Archbishop as the fit and proper length for the devotions of himself and his hirelings. The use of the organ, *tasto solo*, to

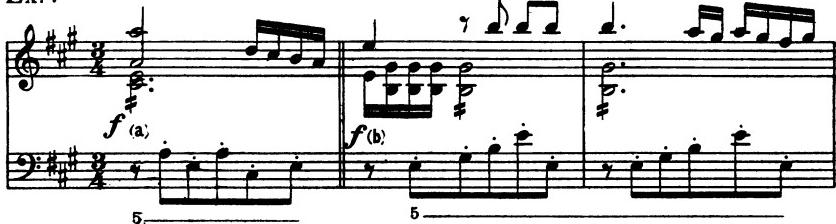
strengthen the basses, is remarkably frequent, occurring no less than nine times. The violin parts are more fully bowed, the figuring is more complete and detailed, and altogether the sonata is of a "larger growth" than any of its predecessors. The sequential treatment in the development, and in the modulations naturally effected thereby, is very interesting. We should like to quote, but must yield to the call of the second subject, which, in its recapitulatory section, opens thus, with imitation by direct and inverse movement:

Ex. 6



Passing on to the eighth sonata, in A, *Allegro*, simple triple time, the last of the supposed 1775 group, we note that while the form and instrumentation remain as before, we have an interesting feature in the organ part, the latter being *tasto solo* against the steadier moving basses of the second subject, but playing in harmony over broken-chord groups such as

Ex. 7



This, together with such figuring as

Ex. 8



would seem to still further confirm our views of an organ part contributed by the composer, of which the figured bass was more or

less of a mnemonic. The development is also remarkable, being founded upon the initial notes of the second subject, treated, by inverse movement, as a subject for imitation:

Ex. 9



After this, the upper parts are inverted at the octave, in the key of A minor, thus forming an interesting example of double counterpoint. We also note the greater length of the subjects, and the increased fullness of the harmony, the latter being largely due to the frequent employment of "double stopping" in the part for the second violins.

We now arrive at the ninth sonata, in F major, *Allegro*, simple triple time, the most interesting as yet examined, it being the first to have a detailed date and place of composition—in Salzburg, April, 1776—and the first to have an organ part written out on two staves and possessing an indication of registration. This latter is "Copula allein," a direction for the use of an 8' stop, a Hohl-Flöte of large scale, "filling up," says Dr. Sawyer, "much in the way that the wood wind in an orchestra would support the strings." Or, as Professor Prout says, "the organ seems to be used to supply the place of the missing wind instruments, for the part is just such as might have been written for two oboes with occasional notes for the horns." This confirms our previously stated supposition, namely, that if Mozart did not intend his organ part to be a solo, he probably designed it to take the place of the wind or brass instruments which, on the particular occasion of performance, his little orchestra might lack. We further note, that in the sonata now under discussion, it is only the upper staff of the organ part that is really independent, the lower staff being common to the basses and organ, and marked *Organo e Basso*. This part, with its detached and repeated notes, is altogether orchestral in character. Possibly the organ was intended to sustain during these repetitions. If so, it would be but a further confirmation of our previously stated opinion, that the organ part frequently fulfilled the functions of the

absent wind instruments. We quote from the two measures preceding the coda to the end of the movement:

Ex. 10

The musical score consists of three staves. The top staff is labeled "V. I." and the middle staff is labeled "V. II.". The bottom staff is labeled "Organo e Basso". The score is in 2/4 time. Measure 1 starts with a piano dynamic (p) for V. I. and V. II., followed by a forte dynamic (f) for Organo e Basso. Measure 2 starts with a piano dynamic (p) for V. I. and V. II., followed by a forte dynamic (f) for Organo e Basso. The Organo e Basso part includes markings (a), (b), and (c). At (a), the organ approximates the flute's melody. At (b), it sustains notes while the woodwind plays. At (c), it approximates the wind and horn parts. The score concludes with a piano dynamic (p) for Organo e Basso.

as this extract illustrates, at (a), the melodic use of the organ replacing the flute; at (b), the sustaining of the wood wind, and the repeated bass above mentioned, for which latter the organ would probably substitute a holding tonic in the lower octave; and the concluding measures, in which, at (c), the organ approximates to the parts usually written for wind and horns. Further reproductions, in the organ part, of characteristic flute and horn passages, are to be found in the episode and second subject, but we cannot afford space for their quotation. All we can do just here is to urge our readers to purchase the score and study it for themselves. The form is finely laid out, especially the development, in which sequence and canonical imitation joined to beautiful part-writing exhibit an almost perfect combination:

Ex. 11

Violini
I. & II.

Organo
e Basso

Although bearing similar indications as to the time and place of composition, Dr. Sawyer considers that "in many respects No. 10, in D, forms a contrast to its predecessor." In key—D major—tempo *Allegro*, time-signature common, and in general brightness of character, this work closely resembles Nos. 4 and 5, but with an enormous advance as regards manner and matter, to say nothing of length. The scoring is, as in No. 9, for two violins and basses, with an organ part having an independent upper staff but sharing its lower staff with the orchestral basses, the whole being marked, as before, *Organo e Basso*. The form is still modern binary, the first subject "opening with a bold unison phrase on the tonic chord." After this the music assigned to the upper staff of the organ part doubles the violin in the octave above, almost exactly after the manner of the more acute wind instruments of the modern orchestra. The bass consists mostly of repeated notes which the organ could sustain if desired. The second subject commences with what Dr. Sawyer characterizes as "one of the most charming effects to be found in the sonatas." "The organ," he says, "like a horn, holds on to the dominant, E, the violins, *staccato*, giving out the elegant little second subject with its strange accented note on the second beat of the third measure, the whole passage being repeated," e.g.,

Ex. 12

Violini
I. & II.

Organo
e Basso

The development is chiefly founded upon a fragment, or figure, taken from the episode, treated imitatively between the first violins and basses, the second violins supplying a syncopated accompaniment while the organ contributes sustained harmonies in its treble octave. Tonally we pass through A, E and D minors, and work our way to D major over a dominant pedal assigned to the bass part and distinctly marked *Ped.*, thus constituting the first use of the organ pedal we have as yet discovered. The pitch of this note, AAA (in writing which the composer probably indicated the real sounds rather than the key played, although some English organs of this date had this key and others several degrees lower), shows the existence, on Mozart's organ, of a few pedal keys of little practical value except as holding notes. Above this pedal part of the music the upper organ staff is a reiteration of the chord of the dominant 7th, after the manner of the wood wind or horns:

Ex. 13

Violini I. & II.

Organo e Basso

Ped.

simile

In the recapitulation only one feature calls for notice. This is a remarkable use of the organ which, by holding a dominant A in the tenor octave, replaces the horns; and does duty for the wood wind by sustaining the same dominant note in the middle and treble octaves:

Ex. 14

Violins

Organ Solo

Bassoon

This passage is, really, Ex. 12 transposed into the tonic, so we have not quoted it *in extenso*. Dr. Sawyer describes it as "an early use of an inverted pedal"; but the note, strictly speaking, is not a dominant pedal, since, exclusive of passing-notes, there are no harmonies above it to which it is altogether foreign. It is, however, another confirmation, if such were needed, of Mozart's evident idea of using the organ as a substitute for the orchestral wind and brass. As a whole this sonata is, musically, the finest of the series, and the most interesting we have as yet discussed.

An unpublished sonata in C major, common time, *Allegro*, is said to date from this period. The next published work, No. 11, in G major, another *Allegro* in common time, was written at Salzburg during 1777. Here we seem to have taken what an Irishman once described as "a progression backwards." The organ part "has only a figured bass line, although the figuring is copious." But the form is well developed, and, as Dr. Sawyer again remarks, "from the fullness of the figured bass line, it is evident that the organ part, when performed, was far more full than the scanty organ parts of Sonatas 9 and 10 would lead one to suppose." With the exception of occasional *tasto solo* passages and rests, the organ appears to have been intended to play pretty fully throughout. In one place, however, at the close of the development, we have another specified use of the organ pedal which sustains the bass D for two entire measures, the double bass ceasing on the first beat of these two measures, the 'cello reiterating the dominant in the middle octave:

Ex. 15

Violini
I. & II.

Organo
e Basso

Ped.

It only remains to add that the bass throughout is quite orchestral in character; and, as such, needs modification to be really effective on the organ manuals, such modification being, as already remarked, in the direction of the substitution of sustained for repeated notes.

Another sonata credited to 1777 is No. 12, in C major, *Allegro*, common time. This is very interesting to us as being the first we have observed to contain parts for wind instruments (two oboes), for brass (two trumpets), and for percussion (kettledrums in C and G). The violin parts are fuller, more frequent use being made of double stopping; the form, although still modern binary, is considerably modified; while the organ part, although only a figured bass, sharing in a line marked *Violoncello, Organo, e Bassi* (? *Basso*), is very fully and carefully figured; in fact, the whole movement is more symphonic in character than any of its predecessors. Taking the form first, we are struck by the fact that the first twelve measures of the first subject are not recapitulated at all, their place being taken by a three-measure sequential section, overlapping in every fourth measure, and forming, with its repetitions, a real sequence modulating from C through F and G majors and A and D minors. Considerable freedom is also exhibited in the recapitulation of the second subject, while the development portion is replaced by a very short episode consisting of the sequential repetition, in C minor and major, of a six-measure phrase in D minor and major. Very probably the curtailments noticed were made in order not to exceed the time prescribed by Archbishop Hieronymus or Von Colloredo as proper for prayers and other performances. The organ part, though fully figured and frequently employed *tasto solo*, demands no special notice or quotation. To students acquainted with the earlier symphonies of Mozart the orchestral scoring will sound familiar. As such it should need no comment except to direct attention to the "Scotch snap" which concludes the second subject:

Ex. 16

tasto solo

Sonata 13, again in C, *Allegro*, common time, probably composed in 1779 or 1780, is one of the three—Nos. 13, 14 and 15—

which were described by Otto Jahn as being "without a trace of ecclesiastical severity either in the technical construction or in the style." Perhaps so, but they make very pretty music notwithstanding; although, as Professor Prout says, they are "anything but what we are accustomed to consider sacred music." No. 13 is scored for two violins with an organ part written out on two staves, now for the first time quite independent of the orchestral basses. These latter instruments have a staff of their own, marked *Bassi soliti*, a term which might not inaptly be translated "business (or basses) as usual," i.e., the 'cellos and basses playing from the staff. The form is the usual orthodox binary, and we are at a loss to understand why Dr. Sawyer declares this movement to be "perhaps the least clear" of all that we have hitherto examined. This remark should surely have been applied to the preceding sonata. Dr. Sawyer further regards the third phrase of the movement as belonging to the first subject, whereas the first subject concludes with a full close at the end of the second four-measure phrase, the music immediately following constituting the episode. This is shown by difference of treatment as well as by repetition of the third phrase by the 'cellos and basses in the lower octave. Indeed, the only departure from orthodox form is that the development portion is superseded by an episode, which latter, as we shall see presently, atones in instrumentation for what it lacks in form.

What strikes us particularly in the organ part is the employment, almost for the first time, of four-part instead of three-part harmony; e.g., quoting from the first episode or bridge passage connecting the two subjects, we have:

Ex. 17

We have omitted the *bassi soliti*, as this part is similar to the organ bass. At the close of this "causeway" we have the note DD, specially marked *Pedale*, in the organ part. During the

second subject the organ again contributes four-part harmony, and, at the close of the exposition, the pedal is again prescribed, this time on bass G.

In the episode which we have already alluded to as taking the place of the usual development, we have this singularly interesting passage, involving suspensions, and further exhibiting the organ as a substitute for the wood wind:

Ex. 18

The musical score consists of five staves of music. From top to bottom, the staves are labeled: V.I., V.II., Organo, Bassi soliti, and another Organo staff. The V.I. and V.II. staves show short, rhythmic patterns typical of string instruments. The first Organo staff shows sustained notes and chords, while the Bassi soliti staff provides harmonic support with sustained notes. The second Organo staff continues the sustained notes and chords, with dynamic markings "cresc." and "f" indicating a crescendo followed by a forte. The music is written in common time with various key signatures (G major, F# major, C major) indicated by sharps and flats.

As Dr. Sawyer says, "The sustained organ part, blending with the short, light phrases of the strings, forms an exquisite piece

of tone-colour." Attention should be given to the absence of any expression marks in the organ part. That particularly English invention, the Swell organ, the idea of the old English organ builder Abraham Jordan, in 1712, was not known in Germany until about fifty years ago. Hence the point of W. T. Best's allusion to the German organs of the '60s as "lifeless stacks of pipes." In the phrase following our quotation the organ is used *quasi corni* in a passage we regret we cannot quote. But, in the coda, not only is the organ employed as a substitute for the horns, but a peculiar feature of the notation of these instruments—the simultaneous employment of two clefs on one staff—is actually introduced:

Ex. 19

The musical score consists of four staves. The top two staves are labeled 'V. I.' and 'V. II.' respectively. The third staff is labeled 'Organo' and features two clefs (G and F) on different notes, indicating the simultaneous use of two organ stops. The bottom staff is labeled 'Bassi soliti' and includes a 'Ped.' section. Dynamics such as *p*, *f*, and *fp* are marked throughout the score.

On three staves this would be perfectly intelligible, which is more than can be said concerning the second note in the second measure, which is, really, middle G, but might easily be mistaken for bass B.

The 14th sonata of the series, in the same key, *tempo* and time-signature as the preceding, was probably written at Salzburg, in 1779, where Mozart had arrived after an extended visit to Paris, during which visit his mother, who had accompanied him, died from an epileptic attack. He was now formally installed as official organist of the Cathedral. Hence, perhaps, the more important character of the remaining sonatas, in the opinion of

Professor Prout "by far the most important of the series." The one now under discussion is, really, a miniature symphony, being scored for two oboes, two trumpets, drums, first and second violins, organ and basses. The organ part is written out on two staves, independently of the basses, and exhibits no small amount of effect and originality. The movement, which Professor Prout declares to be "charming throughout" and "well worth reviving," makes considerable use of a figure familiar to us from the initial notes of the Jupiter Symphony, and is, as Köchel remarks, "the longest and most developed of all the organ movements." Yet the usual development portion is practically omitted, or curtailed to a single phrase or link of a few measures leading from the enunciation of the second subject to the recapitulation of the first, and merely modulating from the dominant to the tonic key.

The first subject, to quote Dr. Sawyer once more, "is one of those bold yet simple strains that Mozart so often made out of the tonic chord." In the second subject the organ dialogues with the wind, has several interesting *fortissimo* entries, and some separate pedal passages of importance. Occasionally it has a simplification of the string parts, e.g., firm octaves instead of broken; but the bass often shows that the composer's intention was for it to be played upon the manuals and not upon the pedal clavier. Indeed, the latter would have been impossible on Mozart's defective and inadequate pedal-board. We have often spoken of the probable intention, on the part of the composer, that the organ, when playing from the orchestral bass part, should simplify the passage by employing sustained instead of repeated notes. Here is a full and complete vindication of our views, a passage quoted from the second subject, and showing the organ and basses only:

Ex. 20

The musical score consists of two staves. The top staff is labeled "Organo" and the bottom staff is labeled "Bassi". Both staves are in common time (indicated by "C") and treble clef (indicated by a G-clef). The Organo staff has four measures of music, each consisting of a sustained note followed by a sixteenth-note pattern. The Bassi staff has four measures of music, each consisting of a sustained note followed by a sixteenth-note pattern.

Regarding the general effect of the whole movement, we agree with Dr. Sawyer that "as written with brass, strings, and organ" it "must be undoubtedly grand." What a pity we have no organist of note willing to introduce this sonata into church or concert use!

Our efforts are now rapidly drawing to a close. We have arrived at the last of the published sonatas—No. 15 in C major, *Allegro, alla breve* time, and dated Salzburg, March, 1780. This was probably the last organ piece Mozart ever wrote, with the exception of the already mentioned Fantasias for the mechanical organ. Certainly it was the last organ piece written for the odious Archbishop, whose service he quitted forever in 1781. Dr. Sawyer describes this work as, "from the organ point of view, undoubtedly the most interesting of the whole series"; while Professor Prout considers that, "as music, the piece is very pretty, but not great, and distinctly secular in style." However this may be, the organ part is certainly important because, although only accompanied by violins and basses, it is written out in full on two staves and has occasional solo passages. Köchel suggests that "probably Mozart wrote this sonata for himself." We think not, as in this case a mere figured bass would have sufficed. We consider it more probable that the composer intended it to be played by some friend or deputy. Hence the care bestowed upon the notation of the part itself. This latter is more pianistic than organlike and is, in parts and when used independently, an almost exact reproduction of the style of so many of Mozart's smaller pianoforte works. In the general form we notice the substitution of a short episode for the development, as well as the freedom of the recapitulation. The announcement of the first subject—first by the strings, the organ playing *tasto solo* with the basses, and then by the organ, the strings accompanying—reminds us of the concerto style. The fact that the orchestral bass part is figured, suggested to Professor Prout the idea that, in the *tutti* passages, the organ was employed to fill up the harmony. To us it prompts the query as to whether there might not have been the employment of two organs (which we know Mozart's church to have contained), one for the *obbligato* or solo part, and the other for the *ripieno* or filling up. The theme of the first subject is one of those flowing melodies in the production of which Mozart was unrivalled. Again we regret the impossibility of quotation and our having to rely upon description or suggestion rather than upon exemplification. In the second subject the organ is treated *quasi flauto*, the violins "playing to it in 3rds below":

Ex. 21

Musical score for Example 21. The Violini I. & II. part consists of two staves in common time, featuring sixteenth-note patterns. The Organo part is on a single staff in common time, with basso continuo (Bassi) indicated below it. The score includes dynamic markings like *tr* (trill) and *simile*.

This flute-like treatment is also adopted in the middle episode. In the coda we have a pause over a 6-4 chord. This again suggests the clavier concerto; and here, we venture to think, Mozart introduced—or caused to be introduced, if he did not play the part himself—a more or less elaborate *cadenza*. Only occasionally is the organ employed in full harmony. We quote from the recapitulation:

Ex. 22

Musical score for Example 22. The Violini I. & II. part features eighth-note patterns with grace notes. The Organo part is on a single staff, with basso continuo (Bassi) indicated below it. The score includes dynamic markings like *tr* (trill) and *f* (forte).

In the foregoing the basses play *col organo*.

Thus then the only works Mozart ever wrote for the church organ, and the only purely instrumental works for which he wrote an organ part. For these reasons alone these sonatas should be of interest to every musician. But there are other features in these compositions which should commend them to our acceptance. The originality, spontaneity, and personality of the composer are stamped upon every page. Further, the beauty of their form, the elegance of their general construction, the tunefulness of their melodies, the simplicity of their harmonies, and the smoothness of their part-progressions, to say nothing of the charm of their

orchestration, should be more than sufficient to arouse our interest even if these sonatas were some of many, instead of being, as they are, solitary examples of Mozart's writing for the church organ in combination with other instruments. And if these works are worthy specimens of Mozart's younger efforts in a certain style, something ought to be done to increase the knowledge of them, and deepen appreciation where knowledge already exists. The former, of course, can be obtained only by possession and study of the score, which, fortunately, is now so easily procurable. Then some effort should be made to perform these works, by no means a difficult task in these days, when every organist worthy of the name should be able to play, or at least to write out, a part from the figured bass, and when there are so many amateur violinists capable of giving, and willing to donate, their services to a performance for organ and strings. On the other hand we should imagine that there are many organists who, as Dr. Sawyer would say, "for a relief against the pure organ music, are glad for variety to combine other instruments with it." And failing the procuring of capable stringed instrumentalists, let the organist whose modesty permits him to imagine himself competent for such a task, himself arrange some of the sonatas for organ alone, as that prince of organ transcribers, the late Mr. W. T. Best, has done in the case of the Handelian concertos. The writer has been waiting for some such arrangement for years, and has delayed the production of this paper in the hope that such a volume would appear. Should it not do so shortly he will have to cast aside that distressing reticence from which he has so long and manifestly suffered and spring upon a long-suffering public an arrangement of his own. If any of our readers appreciate the magnitude of this misfortune we shall look to them to avert the catastrophe by forthwith committing to paper, and embalming in printers' ink, their own ideas of how Mozart's sonatas for organ and orchestra should be rendered available for a solo performance. There will be no more interested purchaser and peruser of the publication than the writer of this paper. Only we warn any one contemplating such a serious step that "If it were done, when 'tis done, then 'twere well it were done quickly."

But, seriously, the music of Mozart deserves more hearing in these days. It is essentially, and for the most part, the music of cheerfulness. We live in troubled times. To many life is dull, drab, and depressing. Like that of Biron, in Shakespeare's "Love's Labour's Lost," the discourse of Mozart is "sweet and

voluble." There may be a doubt about its ecclesiastical fitness, but never a one concerning its beauty. Wherefore we can never play Mozart too much, because, as Algernon Sidney said exactly two centuries ago, "That is truly excellent which God has caused to shine with the glory of His own rays; wheresoever there is beauty I can never doubt of goodness."